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ABSTRACT

In an attempt to explore the little-known world of children's play, and to open up channels of communication and understanding with children, the following are offered to teachers and teachers-in-training: (1) 11 topics for reading, discussion, and research (with bibliographical materials) on the playlore of children; (2) techniques for studying folklore of the neighborhood; (3) a guide for collecting and archiving games of the playground and street, and lore of the home and community; (4) examples of children's writing which grew out of classroom talk; and (5) listings of sources and resources for teacher research and student reading in folklore. (MF)

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FOLKLORE IN THE ELEMENTARY SCHOOLS

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FOLKLORE IN ELEMENTARY EDUCATION

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PLAYLORE OF CHILDREN

Children in contemporary society hold a more central and worrisome position than in any other period in human history. George Boas in The Cult of Childhood, Philippe Aries in Centuries of Childhood and daily newscasts, editorials and advertisements produce massive evidence leading to this inference.

Worried adults forty years old or more (remembering their not-too-distant childhood when children were seen but not heard and were "sent out to play" when they annoyed adults) wish to survive this traumatic age of noisy children who have inherited the earth. And at last--and belatedly--they are becoming curious about what children do when "sent out to play." They have put their scholars to eavesdropping, collecting once-trivial bits of data to be fed into computers which are expected to turn out atomic age pied pipers to look after children (and other annoying groups like old people and poor people). Among scholarly spies on the playground--that underworld three feet below adult-eye-level--are: anthropologists, sociologists, cultural geographers, historians, ethnologists, psychologists, psychiatrists, linguistic scientists, musicologists, artists, and a few leopard-spotted folklorists.

Unsupervised playgrounds, where children are left to their own decisions about what and how they play, are becoming fewer as populations are rearranged from rural to urban patterns; but streets and alleys (slums where the great majority of city children live with little or no adult direction) create situations for a live and flourishing folklore. Children in undirected play operate as sub-culture groups. The traditional aspects of their play customs and the persistence of tradition present a seemingly paradoxical phenomenon in our rapidly changing and increasingly mobile society.

Even well-nourished middle-class American children possess and transmit from one generation to another more traditional lore than their parents and teachers are now or ever have been aware of.

The collection of children's traditional playlore has been going on in the United States and in Great Britain for almost one hundred years;[1] but

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[1]A.B. Gomme, Traditional Games of England, Scotland and Ireland, 2 vols. (first published by David Nutt, London, 1894-1898), Dover Edition, Introduction by Dorothy Howard, 1964.

not until very recent times have scholars turned their attention to serious study of the lore: what it means, how it functions, the process of transmission, adaptation, diffusion. Inter-disciplinary research is increasing but as yet has had little or no impact upon elementary classroom teaching and teacher-education curricula.

> Despite the fact that a great deal has been written about play, there is actually very little research on the subject matter of the play function itself. That is, very little is known about what play accomplishes for human or animal organisms. This neglect of play's function seems to have occurred historically because of the key role of 'work' in industrial civilization and the concomitant derogation of the importance of recreation and leisure. (de Grazia, 1962) . . . within psychology, there has developed a changed conception of the animal and human organism with a new emphasis upon behavior that is said to be an expression of the organism's coping and competence and of its curiosity and exploration.[2]

The language of children's play is metaphoric; words, actions and things are all metaphors. Though the verbal aspects of play lore are little explored, even a casual and superficial examination of game names, terms, and rules produces convincing evidence of metaphor. No superficial examination, however, can reveal what the metaphor means in game names like: "King of the Mountain," "Bar the Door," "Australian Dingo," "Here Comes an Old Woman from Botany Bay," "Calabozo," "La Paloma Blanca," "Vibora de La Mar," "Las Milpas"; in rules like "Lockout" (when a group limits the number who can play) or "King's X" (for time out in a game); and in terms like "twirling" (for turning the rope in rope-skipping) and "pee-wee" (marble name) or "honkers" (to name a body position for marble playing).

In reporting on a game called "Playing the Dozens," Roger Abrahams succinctly probes the interrelationship of words and actions:

> . . . the language which is used is different from the everyday language of the contestants, such linguistic (or paralinguistic) elements as changes in pitch, stress, and sometimes syntax provide the signals of contest. Just as counting-out introduces us to the world of the children's game, with its resultant sus-

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[2]Brian Sutton-Smith, "The Role of Play in Cognitive Development," Young Children, Vol. XXII, No. 6 (1967), pp. 361-362.

> pension of reality or the phrase "Have you heard this one about . . . ?" leads us into the permissive world of the joke, so when someone can be predicted that he is about to construct a hypothetical playfield on which a verbal contest can be played. "These contrastive linguistic features outline the rules of the game, a verbal battle. Within specific forms, the rules seem to say 'You can insult my family, but don't exceed the rules because we are dealing with something perilously close to real life.'" The most prominent linguistic features are (1) the reliance upon formulae patterns, (2) the use of rhyme within these patterns, and (3) the change of speech rhythms from natural ones that conform to the demands of the formula. These are the strictest boundaries imposed by this game.[3]

Roger Abrahams has done more than analyze one game. He has demonstrated one way to go about finding out about other games and many ways to look at them if we want to understand children.

Understanding children's play is made more difficult and becomes more illusive because there are few specific terms for play characteristics.[4] When a game or custom becomes set--becomes tradition--a vocabulary of play terms accumulates with and is transmitted by the game or ritual. However, the game can carry names for play roles or actions but not interpretive names for functions or characteristics. Children, for example, use the word "It" or "He" as Australian children do to name a game position or role; and they perform a "counting out" ritual to determine--by choice, elimination or default--who will play the "It" role. They do not, however, name that activity (in 19th century England and the U.S.A.--if records are reliable--children used the term "counting-out").

Much communication between child-teacher and child-learner on the playground is, in the most literal sense, non-verbal; that is, communication by gesture or action-with-things, in a context which, somehow, carries the meaning. Somehow. Because communication is a multi-channel process,[5]

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[3]Roger Abrahams, "Playing the Dozens," Journal of American Folklore, Vol. 75, No. 297 (1962), p. 209.

[4]Sutton-Smith, "Novel Responses to Toys," Merrill-Palmer Quarterly (in press).

[5]Ray Birdwhistell, "Communication; a Multi-Channel System," International Encyclopedia of Social Sciences, December, 1964.

the search for meaning becomes complicated. One specific search for children's meaning in their use of the words "game" and "play" took place this way:

Setting: Elementary school playground in Lincoln, Nebraska. March, 1968. Children jumping rope.
Actors involved: Three girls (ages 8, 10, and 11) and one female adult.

Adult: (After casual talk about marbles, jacks, hopscotch, tag)
When you use the word game, what does the word mean? Suppose I am a little French girl, your age; I have just moved to Lincoln and have come to your school; I don't know the language very well and have not yet learned the word game. So I ask you "What does game mean?" What would you say? How would you explain to a French girl?

Answer: (by the eleven-year-old girl; the others agreed by head nodding and saying "yeah")
A game is what you do for fun.

Adult:
Suppose you said to the new girl, "Let's go play." And she asked you, "What does play mean?" What would you say?

Answer: (by the eleven-year-old girl; the eight-year-old had wandered away).
Play is anything you do for fun.

Answer: (by the ten-year-old girl)
Play is what you do for fun.

Adult:
Then if she said, "What does fun mean?"

Answer: (by the eleven-year-old girl after hesitating and shrugging her shoulders)
Fun is what you like to do.

Adult:
Do you like to read?

Answer: (by the eleven-year-old; the ten-year-old had wandered away)
Yes, sometimes.

Adult:
When you read because you like to, do you call that fun?

Answer:
Yeah, that's fun.

Adult:
Is reading play?

Answer:
No. It's not exactly play.

Adult:
Would you call reading a game?

Answer:
No. Not a game. You do it by yourself.

Adult:
Why wouldn't you call reading play?

Answer:
You do that by yourself too.

The dialog ended with the eleven-year-old logician edging away toward a Double-Dutch rope-skipping game where she had been "Locked Out" but apparently had hopes or knew ways of exorcising the prohibition which appeared to be operating within a group system of logic challenging the skill of a Claude Levi-Strauss.

If the children cannot verbalize descriptions of play terms and differentiations and relationships in play rituals satisfactorily for academicians, the academicins do well to remember that Piaget, in examining various theoretical attempts at definition and classification of "games" and explanations of "play," found all of the attempts of great scholars less than adequate and all the abstract theorizers pursued from page to page by the words "Ludic" and "pleasure."[6]

Nobody will deny the words "Ludic" and "pleasure" to describe children's play; their laughter is noisy and their mimicry absurd extravaganza. But the logic of their absurdity (in form and function) has proven too indivisible for computer punch cards and for disciplinarians of words. Play-

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[6]Jean Piaget, Play, Dreams and Imitation in Childhood, New York: Norton, 962, chapters V and VI, pp. 105-168.

ground language--words and word-substitutes--surrounded and consumed, as it is, by dwarf-dervishing, has not been dignified so far by much attention from authorized practitioners of linguistic science whose views of the child's world of words and word-things often appear clouded by what Brian Sutton-Smith has called "the triviality barrier."

The "triviality barrier" sometimes affects elementary school teachers of literature and language arts who take the attitude that children know nothing of metaphor and must be taught about it from the beginning (in baby talk); and that satire is completely beyond their infantile grasp. Those teachers do not listen and may not know what metaphor is. Teachers who do listen, and who know a little about metaphor, have learned that children's metaphoric play is complicated; that children's satire can be heavy-handed or as illusive as Jonathan Swift's or as earthy as Gulliver's fire-extinguishing method in the land of the Lilliput. They know further, that children, through traditional and inventive satire, protest and survive a hypocritical adult society of prohibitions against inelegance, impropriety and puritanical impiety and immorality, as well as unbearable adult pomposity:

Ladies and jelly spoons
I come before you to stand behind you
To tell you something I know nothing about
The next Wednesday (being Good Friday)
There will be a mother's meeting
For fathers only.
If you can come please stay at home.
Wear your best clothes
If you haven't any.
Admission free (pay at the door)
Take a seat but sit on the floor.
It makes no difference where you sit.
The man in the gallery's sure to spit.

The next number will now be
The fourth corner of the round table.
We thank you
For your unkind attention.

Teachers who listen know that children can and do invent group-codes of communication--argot--for discussion of forbidden subjects and for word-weapons against a literal adult world. Play language operates in other ways, too. A 1949 study of the rhythms of ball-bouncing rhymes of American Children was a pioneer study attempting to examine the whole activity--verbal and non-verbal--where a child's entire body (including the voice) participates in an orchestrated composition.[7]

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[7]Dorothy Howard, "The Rhythms of Ball-Bouncing and Ball-Bouncing Rhymes," Journal of American Folklore, Vol. 62, No. 244, pp. 166-172.

Roger Abrahams examines the verbal aspects of "Playing the Dozens" in a similar way and goes further to explore ways in which folklore in both form and substance:

> . . . reflects the values and special problems of a group and the individuals with it . . . the lore of the child and the adolescent provides us with important indexes to a part of the group's life which we otherwise might not see. For the child and the adolescent are going through the process of identity formation, experiencing periods of pronounced anxiety different in nature and intensity from later problems. In the lore of the younger groups we are able to see the performers developing their technical resources within the confines permitted by both their peers and adults, and at the same time attempting to find adequate release for their anxieties . . . . Any folklore derives directly from the psychological needs of the age group which spawns it. But there is an interrelationship of lore between different age groups; a development from age to age and an effect of adult forms and attitudes upon the lore of the young can cast light both on the life of the young and on that of the whole group at the same time.[8]

A socio-psychological analysis of play and games in a Mexican village by Maccoby, Modiano and Landor found evidence that "games and forms of play are expressive of cultural traits and influential in development of social and individual character . . . that games may both express and form traits of culture." Their findings, they hold, support the views of Huizinga and Caillos that play posits an "interdependence of culture and games."[9] Sutton-Smith's research has lead him to see games as "complex group behavior" which "lend themselves to multi-level historical, sociological, psychological and ludic analysis." He illustrates his thesis with an analysis of one game, "Bar the Door", which he summarizes:

> . . . sociological factors operate externally to determine who shall and who shall not play the game and to place limits on how they play it. Historical factors operate symbolically to determine the meaning that the players attach to their own activities. Psychological factors operate internally to determine the range of gratifications that the players will get from the activity and the needs that it will meet. And finally, the

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[8]Abrahams, op. cit., p. 209.

[9]M. Maccoby, et. al., "Games and Social Character in a Mexican Village," Psychiatry, Vol. 27 (1964).

> desire to chase and be chased is due to the inherent ludic nature of mankind. [10]

Research so far, then, indicates that the study of children's play is a neglected area of human behavior; neglected, maybe, because adults (teacher and parents) have self-imposed psychological prohibitions against remembering and wishing to remember the world of their own childhood where their own laws of permission and prohibition operated as a cohesive device to hold a group together; and where the creation of a group language to express protest against adult-imposed prohibitions defined the boundaries of a bi-lingual-underworld-school with its teachers and its learners eager to learn about life--real and fantastic. ". . . play is primarily a function of the mind, rather than a category of events . . ." wrote Sutton-Smith. [11]

The mind of the teacher with its self-imposed prohibitions against remembering needs exploring; and each teacher needs to explore his own prohibited childhood to dredge up the memories of that playworld argot, its passwords and handshakes, its compensations, retributions and banishments.

Especially the banishments, because children banished from playgrounds in past generations have become excommunicated teachers in some of today's classrooms. If play is a function of the mind, as Brian Sutton-Smith proposes, then an exploration of teachers' enclosed and excluding minds may help us to understand our national cry of anguish in 1968, the cry of "Our Schools have failed"--schools where slum children are driving out excommunicated teachers; and other schools where well-washed, well-fed suburban children sit quietly as their forefathers sat (hands on desk, feet flat on the floor, eyes straight ahead) waiting for the pin to drop, ignoring the children stockpiling molotov cocktails on the other side of town.

The princess, Lenore, wanted the moon and knew more about it than all the wisemen but only after all the wisemen had failed, did anybody (and that was the court jester) think to ask her opinion--because she was only a child. [12]

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[10]Brian Sutton-Smith, "A Formal Analysis of Game Meaning," Western Folklore, Vol. XVIII, No. 1, pp. 13-24.

[11]Brian Sutton-Smith, "What Play Tells You About Children," Education (New Zealand), Vol. 13, May, 1964, p. 31.

[12]James Thurber, Many Moons, Harcourt, Brace and Company, New York, 1943.

The cataclysmic year of 1968 is the year of Big Questions and little answers--Big Questions about human behavior. Have the Big People--self-elected wisemen (pedants, pedagogues and academicians with esoteric cults and Lingos) produced reliable information on which Big Answers can be safely based?

Since Big People from little people grow and since the current crop of Big People of the world are a reprehensible lot, would we be wise to listen as we have never listened before to the bi-lingual little people in their underworld play-world; attempt to re-learn and understand the language and ways of the playground; and thereby understand ourselves and how we got to be the Big People we are with the Big Questions unanswered?

Would we be wise to listen to the waggish authors of books for children (sometimes about children; sometimes about non-human animals like Rum Tum Tummy):

Rum Tum Tummy was an elephant
Who lived in a forest
With his father and his mother
And all the other elephants.
If you should ask me
If he was a large elephant
Or a small elephant,
I would answer;
He was a small elephant
If you think of him standing on the back of a mountain
But he was a large elephant
If you think of him standing on the back of a tomato.
It all depends on where he is standing and what you are thinking.
But he was large enough
And small enough
And bold and bad and wild enough
To keep all the other animals in the jungle
Wishing for a rest. [13]

It is both possible and easy for children to see an elephant standing on the back of a mountain or a tomato; but impossible adults, encased in self-logic, do not see where children are standing or understand what they are thinking. The possible children of 1968, standing on elephants, tomatoes, mountains and atom bombs are thinking about emperors in new clothes and they may be thinking that the emperor's curriculum operates like the archaic game, "Cross Questions and Crooked Answers."

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[13]Holling Clancy Holling, The Elephant Who Could? (retold here from memory. The little book, published in the early 1930's, is long out of print).

RECOMMENDATIONS FOR READING, DISCUSSION AND RESEARCH IN PLAYLORE OF CHILDREN

This plan can operate like an accordion to be expanded or contracted to fit a course or a fraction of a course according to local curriculum needs. The quotations (with questions following) are meant: 1) to lead the student into specific areas of a large subject; 2) to introduce the student to important research scholars; and 3) to provoke interest in research in unexplored territory. The authors listed in the bibliography can lead explorers to other explorers who can point out unsurveyed areas of childlore which have as yet been seen dimly through the wrong end of a telescope.

Topics are numbered. Bibliography items carry numbers (in parentheses) to match topic numbers. The topics and bibliography together can become an outline map on which each student of childlore can eventually imprint his own original findings by studying one child or thirty-six.

This plan can be adapted to local curriculum needs in several ways, three of which are suggested here--and merely suggested. If the study of playlore is a small segment of a course:

1) one student or a small group of students can explore one topic. Because each topic can lend itself to time-consuming exploration in books and to endless original research on the playground, the instructor must assist students in setting boundaries of exploration to coincide with time allotments.

2) each student can explore one bibliography source listed for each topic and carry out a limited case study of one child's playlore (by direct observation and contact on the playground).

In a full semester course in playlore, all topics should receive thorough attention from all students and in addition, each student should undertake a thorough concurrent and related research project on the playground.

Prerequisite for success in using this plan demands that all listed bibliographical materials are available in full and that students are familiar with the contexts from which the quotations have been selected. Any other approach will lead to misinformation about children and will serve to compound existing ignorance.

Success for each student depends on his ability to observe (unhampered by preconceived biases and prejudices) children at play; and second, to relate this reading to what he has observed. The playground is the laboratory.

1. The history of children at play:

"Family and school together removed the child from adult society (17th century).
. . .
For centuries the same games were common to the different classes; but at the beginning of modern times a choice was made among them: some were reserved for people of quality, the others were abandoned to the children and the lower classes . . . Games and schools, originally common to the whole of society, henceforth formed part of a class system."

Centuries . . .
Philippe Arie, pp. 413-4

" . . . changes which have occurred in children's games during the past fifty years . . . merit investigation because games are a genuine folk phenomenon, and they may reveal subtle changes in culture and in child nature . . ."

"Sixty Years . . ."
Sutton-Smith, p. 17

"Formal games are vestiges of an earlier and more hierarchically arranged society, and they may pass out of spontaneous play as the formalities which they represent become increasingly meaningless to new generations of children."

"Sixty Years . . ."
Sutton-Smith, p. 31

QUESTIONS:

1. Are children removed from adult society in the home today? If so, to what extent, and in what specific activities?

2. Are there "class" (middle-class, upper-class, slum) differences in children's play in 1968?

3. Are formal games vestiges of an earlier society or is it possible that, by adaptation, games are changing to new forms which may be ephemeral or may become established, in time?

2. Development of scientific collection and study of children's play lore.

"In comparing the Gomme Dictionary with preceding works it should be noted that Lady Alice sought to distinguish children's games from adult games, and playground lore from nursery lore; she did not limit her study to verbal aspects of children's play; she was more

systematic than any of her predecessors in geographic location of items; and finally, her undertaking was more comprehensive than any preceding study."

". . . Among 20th century scholars, Lady Alice holds the position of predecessor whose limitations, shortcomings, and inadequacies must be pointed out in order to justify further research . . ."

Dorothy Howard
Gomme p. vi

QUESTIONS:

1. Can Lady Gomme--as a collector of children's play lore--be labelled post-romantic, latter-day Victorian or pre-Freudian-realist?

2. What are the limitations of the Gomme Dictionary (for scholars today)? What factors (or special attitudes) determined the limitations?

3. Do prevailing social attitudes today limit the scientific study of children's traditional play customs?

3. <u>Records and archives of children's play lore</u>.

"The virtue of archives is to put us in contact with pure historicity . . . their value does not lie in the intrinsic significance of the events evoked: these can be insignificant or even entirely absent, if what is in question is a few lines of autograph or a signature out of context . . . Archives . . . give a physical existence to history, for in them alone is the contradiction of a completed past and a present in which it survives, surmounted."

Levi-Strauss, p. 242.

QUESTIONS:

1. What is the relationship of children's games and play customs to social history?

2. What is the "context" of a children's game like "Shadow Tag" or "Statues"?

3. Is there virtue in classroom "archives" of children's play customs?

4. The classification of games and play customs:

"We have tried to make as complete a collection as possible of children's games . . . With about a thousand such observations at our disposal, we attempted to apply to them the recognized classifications. It immediately became obvious that most authors had in mind only certain typical games, in particular those which corresponded to their own explanations, and that they ignored the vast majority of intermediary cases because they could not be classified according to their preconceived ideas."

Piaget, p. 105.

QUESTIONS:

1. Do children employ any classification systems for their play customs?

2. How do children define or explain play and play terminology?

5. The logic of children's play customs:

". . . attentive, meticulous observation turned entirely on the concrete finds both its principles and its results in symbolism. Savage thought does not distinguish the moment of observation and that of interpretation any more than, on observing them, one first registers an interlocutor's signs and then tries to understand them: When he speaks, the signs expressed carry with them their meaning . . ." (pp. 222-223, Levi-Strauss) ". . . so-called primitive peoples have managed to evolve not unreasonable methods for inserting irrationality, in its dual aspect of logical contingence and emotional turbulence, into rationality." (Levi-Strauss, p. 243)

QUESTIONS:

1. Does it appear probable that the child's thought also "does not distinguish the moment of observation and that of interpretation" in play choices?

2. Do children, also, "evolve not unreasonable methods for inserting irrationality, in its dual aspect of logical contingence and emotional turbulence, into rationality"? e.g. order their universe in terms of categories, elements, etc. to arrive at "logical contingence" and rationality," in play life?

6. The function of play in cognitive development.

"In the literature of the past few years . . . there has developed a changing attitude towards the functional significance of play and games . . . there is a new interest in the cognitive character of creativity and other expressive activities such as play . . ." and "Within psychology, there has developed a changed conception of the animal and human organism with a new emphasis upon behavior that is said to be one expression of the organism's coping and competence and of its curiosity and exploration."

Sutton-Smith
R. P. C. D., p. 362.

QUESTIONS:

1. Do rope-skipping games like "Going through School," and "Cinderella," express the child's "coping and competence"? Or, games like "Red Light, Green Light," "Buck, Buck," "British Bulldog," or "Australian Dingo"?

2. Do children explore life and communicate knowledge through playground argot or secret playground language (adult words with secret playground meanings; or a coined language or "gibberish")?

7. Play roles of the individual child:

"On the level of individual psychology, play and games may also serve a dual-function, liberating a child from repressed conflicts and helping him to master traumas of helplessness, and also teaching him new attitudes, values, and skills. The same game which acts as a safety valve or compensation may also be helping to form character."

(Maccoby et al. G S C M V.)

". . . children's games contain qualities that are both worthy of and susceptible to psychological analysis . . . Some . . . findings of . . . practitioners concern disturbed children who are emotionally disordered. One of these findings is that disturbed children who can normally not play any rule games whatsoever because of their social immaturity and hence their inability to keep to the rules, gain their first successes playing cheating games."

(Sutton-Smith, Psych. C. G.
p. 229)

QUESTIONS:

1. What specific games studied in what context led Maccoby et al. to see the "dual function" in play and games?

2. How do elementary classroom teachers view "cheating" in games? Howdo teachers behave toward "cheating"? What value can psychological analysis of children's play behavior have for elementary teachers in this value-judgment?

8. <u>The playground communication system:</u>

"Enamoured of the almost limitless capacity of language to store cues to accumulated experience, some scholars have confused language, culture and social interaction . . . misleading and obscuring has been literate man's anthropocentric and ethnocentric predilection to locate the avenue of transmission in the aural-audio channel or in its derivative channels concerned with the transportation of the written word or with the vocalized written word."

"Man in order to feel at home in the world, must grasp it not only with his head, but with all his sense, his eyes, his ears, with his whole body. He must act out with his body what he thinks out with his brain. Body and mind cannot be separated in this, or in any other aspect."

(Fromm p. 231)

QUESTIONS:

1. How do you go about defining a culture group to which a school child belongs? Economic status of the family? Language? Religion? Race? Geographic neighborhood, city, country, in state boundaries?

2. In a specific game or play custom (like Jacks, marbles, Shadow Tag, King of the Mountain, Kick the Can) analyze the multi-channel communication system of each player in each game rule (including spectator children, if any), at any stage in the game.

9. <u>The playground teachers and learners</u>:

"The more that I have studied human body motion the more convinced have I become that no single channel of communication can possibly carry a full load of human communication. The fact that I am, as a student of communicational behavior, primarily concerned with visible body motion behavior has not led to any insistence that

kinesie behavior is more meaningful or more reliable than speech behavior."

(Birdwhistell, C G S P p. 40)

"Many collections of rhymes used by American children for accompanying ball-bouncing activities have now been made and some analysis of the literary characteristics of those rhymes has been undertaken. . . . Children's rhyme chanting is no mere academic activity. The rhyme is expressed and the whole body participates in that expression . . . The rhymes chanted by one child or by a group of children have a function in dramatic play life of children similar to that of the Greek chorus in Greek drama. The chanting voice is a part of a larger pattern of movement.

(Howard, "Rhythms B-B and B-B Rhymes" p. 166)

QUESTIONS:

1. What is the difference between rhythmic form and rhythmic perception in children's play and what is the relationship?

2. If rhythm is not a matter of stress and release but of a movement, continuous, how can the investigator study rhythmic movement in games?

3. Compare "Communications: a multi-channel process" in the classroom teacher-pupil relationships with communication: a multi-channel process in child-child relationships on the playground.

10. <u>Games and social character</u>:

". . . the analysis of games has enriched the understanding of how character is formed in the village, of beliefs and attitudes expressed and reinforced through play. New games will not reform character and society, but they appear to support the process of culture change.

(Maccoby, et. al.
G & S Ch. in M. V. p.

QUESTIONS:

1. How can analysis of children's games of chance, games of strategy, central-character-games inform teachers about the social context of children's play communities and of the larger community or neighborhood?

2. How can the observation of one child (participant or observer in playground activities) improve the teacher's ability to teach that child?

3. How can the study of one child improve the teacher's ability to teach many children?

11. Playlore and the school - curriculum:

"We suggest adoption of the following educational practices to improve school performances . . . Recognition of the history, culture and contribution of minority groups to American civilization in the textbooks and curricula of all schools: In addition, school curricula should be adapted to take advantage of student experience and interests in order to stimulate motivation."

(U.S.R.C.R. p. 447)

QUESTIONS:

1. How do children in unsupervised play groups operate as "sub-culture" groups?

2. How can psychological boundaries of play groups be profitably discussed?

3. Do schools require that children live a bi-lingual life (on the playground with peers and in the classroom with teachers)?

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FOLKLORE OF THE COMMUNITY

TECHNIQUE FOR THE STUDY OF NEIGHBORHOOD LORE

To say that the child's total curriculum includes the learning that takes place in the home and neighborhood as well as what takes place in the classroom is to belabor an old cliche which has been the embroidery in education textbooks ever since World War I. The embroiderers weave their own variations upon the basic theses of Jean Jacques Rousseau, Pestalozzi, Froebel and John Dewey; the belaborers memorize their textbook Apostle's Creed and recite it along with the pledge of allegiance on proper occasions.

If the Presidents U.S. Riot Commission Report is correct in its findings and judgments, teachers--too many of us--have isolated ourselves from the children we teach by walls of word-magic:

> In an atmosphere of hostility between the community and the schools, education cannot flourish. A basic problem stems from the isolation of the schools from the other social forces influencing youth . . . New links must be built between the schools and the communities they serve. The schools must be related to the broader system which influences and educates ghetto youth (p. 440) . . . teacher training institutions should place major emphasis on preparing teachers for work in schools serving disadvantaged children. Courses should familiarize teacher candidates with the psychology, history, culture, and learning problems of minority group pupils.

The President's Report uses the word minority as quantitative but history, Henry David Thoreau, and Martin Luther King have taught us that minorities and majorities can be ephemeral figments of a man's wishful imagination; can be both quantitative and qualitative. And current history now scorching our heels teaches us that one man's fire can burn fast.

The most important implication of the President's Report for teachers may, therefore, well be the question: Who are the disadvantaged children? Are they the slum children who, with their parents, now protest against bad schools, poor teaching, slum homes and neighborhoods; or the well-fed, well-clothed children living in split-level suburban homes, attending segregated or nearly segregated schools, misinformed about the social forces in a world they must live and die in.

Social forces--a part of the total curriculum of all the children of all the people--are not beyond the comprehension of teachers who can listen to

and hear children. Those who cannot continue to be the contributors to The Folklore of Pedagogy, a book not yet written, with an early chapter on "The Quiet Classroom" where teachers talk at children, seen but not heard except by special permission.

"The Quiet Classroom" operates upon the basic beliefs: 1) that the teacher is the only one in the room who knows anything worth saying; 2) that what children do know is silly and trivial; 3) that noise is sin; 4) that learning takes place in an active mind in an inactive body (including an inactive voice).

Those basic beliefs are inherited from many previous generations of teachers, along with the classroom techniques and tricks for obtaining and maintaining quiet. Ways of granting permission and punishments for speaking without permission are traditional. What does the teacher say? What does she do? A limited survey conducted in March, 1968, revealed a few current classroom practices:

Does she say? 1) "Please give me your attention." 2) "Let's have silence." 3) "Quiet, please." 4) "Let's button up your lips." 5) or "Zip up your lips." 6) or "Lock your mouth." 7) "You don't want Miss Smith to get angry, do you?" (to first graders). 8) "We fold our arms/we bow our head/we close our mouth/ when roll is said." 9) "Now put on your fairy shoes."

What does the teacher do? 1) Bang a ruler or a book on her desk. 2) Stamp her feet. 3) Clap her hands. 4) Ring a bell. 5) Snap a lightswitch on and off. 6) Write "attention" on the blackboard. 7) Throw an eraser at a noisy child. 8) Throw chalk at a noisy child. 9) Play a chord on the piano.

Does she: 1) "Fix the children with her eagle eye." 2) "Have eyes in the back of her head." 3) Let her stern eyes "rove the room."

How does she punish a child for talking without permission? 1) Keep the child after school. 2) Keep the child after school and require him to do a chore. 3) Construct a construction-paper "snowball" for each child with his name on it; mount the snowballs on the front board and when a child talks, she blackens his "snowball."

The limited survey[1] does not indicate that these practices are dominant,

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[1]Six participants in the Tri-University Project (University of Nebraska) conducted a limited survey of classroom practices in: 1) Arkansas, 2) California, 3) Iowa, 4) Minnesota, 5) Nebraska, 6) Pennsylvania, 7) Utah, and 8) Wisconsin.

nor does this report imply either condemnation or approval of the practices described. The reporters do assert urgent need for research in The Folklore of Pedagogy (further analysis of the process by which educationists enchant themselves into believing that they practice scientific methods of teaching simply by renaming traditional tricks transmitted from one generation to another since the days of the great McGuffy.)

The importance of study of folklore--in the classroom, on the playground and in the community--lies not in the folkloric materials themselves as much as in the nature of the folk process of transmission of the lore--the human situations in which the lore is transmitted from teacher to child, from parent to child and neighbor to child. Folklore lives by its functions; dies when it no longer functions; cannot be given successful artificial respiration through books.

In September, 1967, with the long hot fires of summer still smoldering, a group of educators gathered in Denver to be asked this question:

> Who is preparing the elementary teacher to teach with or without a curriculum, with or without walls, with or without technology as a scholar who knows his business; as a human being who knows kids and who can talk straight to them, who can let them think and think with them without pedantry, stuffed-shirting, old-maiding, or pecksniffery?[2]

One answer to that question is that teachers can prepare themselves. As a teacher-research-scholar in her own classroom, a teacher need not feel inferior because she is not a Ph. D. professor of anthropology with a dozen staff assistants, annual foundation or federal grants for field projects, and a million-dollar computer into which she feeds thousands of punched data-cards and out of which come computerized answers (in specialized argot) to esoteric, abstract questions geared to the proper question-punch-buttons. She can be objective and scientific enough for her practical purposes in her classroom-laboratory with 36 Children,[3] all reliable informants; and her findings can be valid as bases for determining curricula,

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[2]Donald Bigelow, The Craft of Teaching and the Schooling of Teachers, First National Conference, The U.S. Office of Education, Tri-University Project in Elementary Education, September 18-20, 1967, Denver, Colorado, p. xxiv.

[3]Herbert Kohl, 36 Children, The New American Library, 1967.

procedures and methods in her own classroom. Whatever she knows about the tools, techniques and findings of leading scholars in the behavioral sciences can help in her own pursuit. The proof of the scholar's pudding, however, is yet to be found in elementary classrooms.

For centuries teachers have been strategists at keeping children quiet. Their strategies have been learned through tradition, not from books nor methods courses. When a teacher can unlearn traditional attitudes, she can then learn to let children talk and she can learn how to listen to what they say. Learning how is not easy; and understanding what can never be definitive but even a little understanding is convincing evidence that what children know, say and do is not trivial.

If a teacher can learn to listen, listen, listen, the time soon comes when she can say to a child: "What you have said is interesting and important. If you want to write it down, I will help you."

"Help" can then be systematic--systematic for and with each child; but not systematic in the sense of one prescribed mold into which all children are poured at prescribed times; nor a set of models in a row which every child must copy in set order.

When a child talks and writes about what he knows, thinks, believes, feels, and dreams, his writing includes: 1) traditional lore of the family and neighborhood interlaced with 2) adventures (perhaps) with a steam shovel or a bully on his way to school and 3) wishful thinking suggested by T. V., movies, billboards, advertisements weighted with folklore by high-salaried psychologists on Madison Avenue.

Sifting, sorting and labelling folklore in children's talk and writing is sometimes useful as a joint exploration with the children. For example: 1) children in talking and writing about playground customs can investigate how they learn what; from whom; when; and they can consider why they chant rhymes to skip rope and to taunt or tease and in protest against teachers, parents or adult-imposed prohibitions against inelegance, profanity and obsenity or why they call a marble a "taw," a "chaser," an "aggie." They can study and understand the metaphoric nature of play terminology in game names and rules; and with teacher-guidance, relate metaphor in play-language to metaphor in book-language.

When children talk and write about family food customs or neighborhood holiday traditions or stories the old folks tell about early or pioneer days or about immigrating to America from across the ocean or migrating from South to North, the stories carry with them unwritten social history which can bring children self-respect for their own cultural backgrounds.

Teachers exploring the functions of folklore can go further to examine games "as complex group behaviors" which "lend themselves to multi-level historical, sociological, psychological and ludic analysis."[4] To study the processes of transmission of folklore is to pursue the process of cognitive development. To try to follow the paths of diffusion of traditional learning is an Odyssey without end.

Embedded in the minds of the children in every classroom is a storehouse of facts of social history; beliefs, customs, rituals, observances, literature, music and art. No matter where in the United States a teacher teaches--in remote rural areas or in urban centers, she can find tradition and tradition bearers--every child is a tradition bearer to some extent. Few teachers have the time or inclination to undertake an encyclopedia of the folklore of their school neighborhoods. Timely inventories can be useful in every-day classroom life.

As a guide, this report can be suggestive only. Life in various sections of the U.S.A. among various ethnic groups presents special collecting and archiving problems. Types of materials are indicated. Categories must be devised to fit local lore.

<u>The wise teacher - collector will:</u>

I. Look for clues and follow up every clue.

II. Record all kinds of information about the background of the lore. For example, when the saying "A watched pot never boils" is recorded, the time, place and occasion calling it forth should be recorded.

III. Record the seemingly commonplace as well as the quaint, unique customs, sayings, beliefs. What is commonplace in Lincoln, Nebraska may not be commonplace or may not be known in Kalamazoo, Michigan.

IV. Always ask an informant where and from whom he learned a song, a story, how to make a grain flail. If he says he does not know, record that answer.

V. Write down gathered information as soon as possible.

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[4]Brian Sutton-Smith, "A Formal Analysis of Game Meaning," <u>Western Folklore</u>, Vol. XVIII, No. 1, pp. 13-24.

VI. Record information in the exact words of the informant. Do not expurgate; correct grammar or otherwise edit. A tape-recording, transcribed is the most accurate record.

VII. When the informant speaks in a language other than English, record the information in the language spoken. Then translate if needed, into English.

VIII. Devise systematic recordkeeping files. The "Guide" that follows is arranged with four main categories: 1) Lore of the playground and streets. 2) Lore of the home. 3) Lore of the community. 4) Material culture of the neighborhood or community.

GUIDE

LORE OF THE PLAYGROUND AND STREETS

Write down the names and descriptions of games or amusements you play. Be sure to include the game language or terms (such as "aggie" for marbles),rhymes (such as "Bushel of wheat/Bushel of rye/ All not hid, hollar I). Tell how many players can play: where and when you play the game. The following categories are merely suggestive.

Autograph Album Customs (describe the album; where do you keep your album? Is it kept in a secret place? Do you seal certain pages? Who is allowed to write in your album? Boys? Girls? When? Does the teacher allow you to bring your album to school? Was your album a Christmas or birthday present? If so, from whom? If not, did you buy it? If so, what did you pay for it and where did you buy it? How old are you? These are important matters. What is your favorite rhyme to write in someone's album? How many different rhymes are in your album? Write down the rhymes in your album.)

Roses are red, violets are blue
If I had your mug, I'd join the zoo

YYUR	Too wise you are
YYUB	Too wise you be
ICUR	I see you are
Y Y 4 me	Too wise for me

Ball Games

Ball and bat games like "One-Eyed Cat" (with home base and one other base--played with two, three, four or five players).

Ball throwing games like "Antony Over" (the ball is thrown over a garage or low building; two teams, one on each side, chase and try to hit players on opposing team).

Ball bouncing games (bouncing the ball on the ground, throwing it up in the air; bouncing it against a wall; bouncing it while throwing one leg over the bouncing ball--or some other trick) and saying a rhyme like:

One, two, three, alarry
Four, five, six, alarry

Seven, eight, nine, alarry
Ten, alarry, postman

Bouncy, bouncy bally
I lost the leg of my dolly
My mother came out
And gave me a clout
Bouncy, bouncy, bally

Blindfold Games: (games where one player is blindfolded and must search for other players or for some object).

Games with Bones: (like musical instruments made of bone; pulling the wishbone of a fowl; bone carving).

Games with Buttons: (like "Hull Gull," played with buttons--or beans--held in the closed hand; the opponent guesses how many.) The player holding buttons says:

Hull gull, hand full.

The opponent says:

How many?

First player:

Guess.

Games with Button on a String: or betting with buttons pulled off one's shirt or coat.

Car Games: played while riding through the countryside. For example: Two players play. One chooses the right side of the road, the other, the left. They count horses; each horse counts five points; a white horse counts ten. The player who reaches one hundred points first wins. The players may choose to play "Animals": horses count twenty-five points; cows, twenty; pigs, fifteen; sheep, ten and chickens, ducks or turkeys, five each. The player who reaches one thousand (or five hundred) first, wins.

Circle Games: like "Ring around the Rosie" or "Blue Bird, blue bird through my window."

Games with Coins: such as tricks with coins; matching coins; hiding coins; a coin under the pillow in exchange for a tooth.

Colors: "Red light, Green light," "Black Magic."

Dramatizations: Housekeeping, weddings, funerals, school, war games, cops and robbers, cowboys and Indians, etc.

Games with Eggs: Easter egg hunts; egg-breaking contests.

Elimination: (counting out to determine who will be "It" in a game). Example: "One potato, two potato, three potato, four/five potato, six potato, seven potato, more." Throwing fingers for odds or evens.

Games with Flowers: Plucking petals; blowing milk-week fuzz, trapping bumblebees in Rose-of-Sharon, blossoms, making May-apple rings.

Fortune-telling: "Gypsy, gypsy, please tell me/What my husband's name will be? A, B, C, D" etc. while skipping rope. The letter on which the skipper misses is the future husband's initial.

Games with Fruits or Fruit-pits: "Conkers," "Quondongs," carrying a horse chestnut for good luck, making boats out of water melon rinds.

Guessing Games: "Black Magic," "Authors," "Famous People."

Halloween games and pranks: Throwing pebbles on porches; "tie taking."

Hand and Toe Games: Shadow play with hands (a donkey, a rabbit, a crow); names for fingers (ring finger, pinkie, etc.) "This little pig went to market . . ."; "Eye winker, Tom Tinker, Nose dropper . . ." (Adult points a finger at eyes, forehead, nose, etc.)

Hide and Seek or Search: Search for hidden playmates; for hidden objects.

Hoops: Wagon wheel or rims; old car tires.

Games with Household Objects: "Kitchen orchestra" (with pans, combs, washboard, buckets); two chairs covered with a sheet (for a covered wagon); soap-boats; forks and knives (for people); building houses with matches.

Games with Letters: word-building games; spelling matches and spelling games; rhyme-matching.

Leaping Games: "Leap-frog"; "Buck, Buck."

Love Games: "Spin the Bottle," "Flashlight," "The Needle's Eye," "Sardines," "Biting the Apple."

Marble Games: "Holy"; (hole games); "Triangle," "Pyramid" (surface diagram games); names of marbles ("Taw," "Aggie," "pee wee," etc.); names of plays ("knuckle-down," "span").

Marching Games: "Follow-the-Leader."

Games with Masks: "Blindfold" any game where one player or more are masked.

Games with Mud or Clay: Making mud pies in mudcakes, weapons made of mud or clayballs molded on the end of willow catapults or slings, mud fight.

Games with Numbers: counting games and rhymes; guessing games like "I'm thinking of a number between one and twenty. Guess what it is."

Games with Paper: paper airplanes; spitballs; cut out designs on folded paper; games in which questions and answers are written on paper (like "Cross Questions and Crooked Answers.")

Practical Jokes: "I saw a dead horse. I one it. You two it." etc. until the speaker says "You ate it." Sending someone for a left handed hammer. Taking a new comer on a "Snipe Hunt." Knocking on doors and then hiding or running away. Pinning a sign saying "Kick me" on somebody's back. Putting a toy snake or spider on the teacher's desk.

Question and Answer Games: riddles.

Quiet Games: "Club Fist"; games where the players must not laugh or speak.

Rope and String Games: rope-skipping (with or without rhyme-chanting); "Cat's Cradle" or "Crow's Foot" (where string is maneuvered over fingers).

Rubber-band Games: Sling shots, dancing over rubber bands, called "Chinese Jump Rope." shooting beans, peas or spitballs with rubber bands; making a toy tractor from a notched sewing-thread-spool and a rubber band.

Singing Games: "Ring around the Rosie," "We're marching round the levee," "Blue bird, Through My Window."

Games with Sticks: "Chinese Jump Rope" (jumping over bamboo poles); "Tip-Cat," "Broom Stick Toy Guns."

Games with Stones: Skimming stones on water; throwing stones in throwing contests; throwing stones at targets; "Jackstones."

Tops: tops made of spools and nails; methods of playing ("plugging in a ring"); making the top "walk," "dance."

Word Games: Word-building games, letter by letter; rhyme matching; spelling matches.

LORE OF THE HOME

Names and Family Naming Customs: surnames and where they came from; first names (who names a child); nicknames and how they originated (example: her father called her Dot because he said "When you were born you were no bigger than a flyspeck.").

Family Relationship: discipline (by father, mother, oldest brother, sister, grandparent); chores; sibling permissiveness and rivalry.

Family Food: favorite foods; food combinations (such as "always serve sauerkraut with turkey," Maryland; "cornbread with turnip greens," Texas); special food for special days. Who does the cooking? How? (Though frozen and packaged foods replace homegrown foods, traditional food preferences and customs continue-as witnessed by produce in local urban markets).

Family Economy: division of work; worklore (of the father as a steelworker, railroader, miner, banker, college professor--language, sayings, stories, beliefs) (of the mother or baby sitter: beliefs about babies--birthmarks, cutting hair or fingernails; baby talk such as names for parts of the body, "noggin," "belly button," hand and toe rhymes like "This little pig went to market"; lullabies; cures and remedies; hand work (knitting, quilting, sewing, embroidery).

Family Religious Customs: church attendance; special services, feast and fast days; baptism customs; weddings; funerals.

Family Language and Beliefs: proper behavior; of men and boys; of women and girls; of men toward women; of boys toward girls; courtship.

LORE OF THE COMMUNITY

Places and Place Names: Legends and local history of community and settlement.

Community Celebrations: New Year; Easter, Halloween, Thanksgiving, Christmas; other church-sponsored, civic or patriotic traditional gatherings.

Special People in the Community: the ward boss; the mayor; wisemen or women; wits; halfwits like "Simple Simon"; people with supernatural powers; healers, fortune tellers, evil spell-casters.

MATERIAL CULTURE OF THE NEIGHBORHOOD OR COMMUNITY

Land Divisions and Dividers: by sections, lots, acreage; counties, parishes, townships; city blocks, school and election districts. Divided by fences, gates, stiles, cattleguards (rural) or by hedges, fences, walkways or streetcurbs (cities). Invisable boundaries set by customs of ethnic groups or by economic, religious or class divisions.

Buildings and Dwellings: constructed of wood, brick, stone, earth, hay bales, concrete; barns, cribs, silos connected or unconnected with human dwellings (rural); houses, rowhouses, flats or apartments (city). Arrangement of rooms and kinds and arrangement of furniture in human dwellings. Heating in human dwellings.

EXAMPLES OF CHILDREN'S WRITING WHICH GREW OUT OF CLASSROOM TALK

Three compositions reveal family and neighborhood history, family naming customs, play customs, beliefs in the supernatural and pedagogical folklore. (The children chose pen-names and wrote about themselves in third person): "The Story," "Florence," "Pee Wee":

THE STORY

His name is Ambrose Donahue. Ambrose is a Saint's name. Donahue was brought over from Irland by his grandfather.

The first thing he can remember was when he was in the first grade. The sister taught him the 1, 2, 3, 4, 5, 6, 7, 8, 9, 0's. One and two were the mother and father, and 3, 4, 5, 6, 7, 8, 9, & 0, were the children.

When he was in the third grade, he had a fight with the sister and came to Elmwood school and put in the fourth grade. At the end of the sixth grade, he thought he would get an "E," on his report card but at the end of that year, he got a "C."

"Joe Blow"

FLORENCE

Her name was Florence Pierrezz. It is now spelt Florence Pierrez. Pierrez is French. Her great-grandfather brought it over from France.

The first grade sister took her by the hand.

The name of the sister was Sister Muriam Gurtrude. She was very frightened of her because she always looked mad. She always loved to take the roll book around to each class and wait for the teacher to mark how many present and absent.

One of the things she used to believe in was ghosts. Her oldest sister used to tell her that if ever she didn't wash her neck a ghost would come and scrub the skin off her neck. She also used to believe in the frostman.

Marian Martin

PEE WEE

His name is Joseph Alfieri, his first name comes from a saint and, his last came from Italy.

One day his tooth fell out of his mouth, so he put the tooth in a glass of water, and thought something would appear. He went to bed. The next morning he looked in the glass and found the tooth gone, and two cents in the glass.

When he was five years old his mother and father put him in the kindergarten. He didn't like it there, so he kicked the teacher.

In The summer he gets long sticks. He skins them, and then he uses them for spears. He made a sling shot that shoots about 50 yards.

"Minnesota Joe"

One composition is family legend that grew out of classroom conversation about "tales the old folks tell" -- "Jisgogo":

JISGOGO

Jisgogo, the Brave, was the chief of the Osage tribe. He was my great grandfather. Jisgogo lived in a hut. His wife and baby lived with him. One night Jisgogo had returned from hunting. He had no more arrows and his eyes were hurt from the cold.

Jisgogo's wife said she heard wolves but Jisgogo told her she was hearing things. After a time Jisgogo said he heard wolves too.

The hungry wolves were coming nearer. Jisgogo's wife was huddled by her husband, with her baby in her arms. The wolves were hungry and furious. The wife asked, "Can you do something, Jisgogo?"

Jisgogo reached in his medicine bag and pulled out a package. His wife told him, "This is no time for magic."

Ignoring this, Jisgogo went on with his work. He got out some meat and tossed it to the hungry wolves. There was a great commotion. Then it was soon over. The wolves were quiet.

Jisgogo's wife asked what he had done, to make the wolves stop howling. Jisgogo said, "The package I took out of my medicine bag was ground flint. I put the flint into the meat and gave it to the wolves. When the wolves saw the

meat they went wild. One wolf got a piece of meat and began to chew. He began to bleed. The others, seeing the blood, went mad and they began to tear each other to bits, until not one was left."

After Jisgogo finished telling this, his wife was grateful to her brave husband for saving their three lives.

Girl - 13 years old

A group composition (written by a seventh grade class) that grew out of class discussion after a boring, pompous school assembly celebrating "Education Week." Each child wrote sentences on slips of paper expressing any opinion he wished on any aspect of school life. The sentences were included in the final composition (printed by permission of the class teacher in The Psychology of Teaching, by Asahel D. Woodrutt, Longman's, 1951--"Guide Sheet for Teachers":

Once upon a time I liked teachers but now, sometimes I like them and sometimes I do not. When I was little I loved my teacher so much I cannot tell.

Some teachers are good. Some teachers are bad and some are about half one way and half the other. Some teachers are nice and some are not nice. Sometimes the nice ones get grouchy but I guess they can't help that. If a teacher is grouchy all the time, the children will not think of her any more than they can help. She should be calm. Then the children will think about her and then they will think to do their home work.

I like teachers who are jolly and serious at different times. A teacher should be both strict and sociable. A teacher should like jokes and also tell some once in a while. The room will not get too noisy.

Some teachers don't like to answer questions. I like a teacher who explains things and takes time. Teachers should help children. They should not scold children for nothing. I think a teacher has a right to scold and get mad when the children act like little devils. A good teacher understands the children and knows when to get mad. Although she should scold and get mad, she should not get excited about it. She should be calm about it.

A nice teacher is one all the children like. A teacher should be easy to work with and helpful. Some teachers just like the children who have the best clothes. They do not like children who do not

have good clothes. A teacher should like everybody in the class. I like teachers who have an interest in me.

A good teacher is kind. A good teacher does not insult you in front of the class and all your friends. A good teacher does not talk too much. A good teacher is patient. A good teacher will not give work that is too hard and not explain because she says you should know how already. A good teacher does not holler a lot at children who are not doing anything to be hollered at about. A good teacher minds her own business. If a pupil acts like a silly a good teacher will not jump up and scold him. She will tell him the right way to act and teach him to speak nicely to everybody.

I think a teacher should know how to teach every subject. It is not good for a teacher to know only one thing.

Teachers should teach the truth. We need to know more about the history of our country, and about our president and about the laws of the state. We need to know about Congress. We need to know these things so when we are big, we can understand the laws and make better ones. We want to know how to vote. Teachers should allow children responsibilities. They should teach us respect for our elders and how to get along with everybody. They should teach us how to get acquainted, how to hold a conversation and also how to be polite in front of all people.

Teachers should teach useful things. Maybe I will get a job in a grocery store and I will need to know arithmetic and spelling. If I am in a club, I will need to know how to be the president or some other officer. Teachers should teach children to take care of their money and other things and to be thrifty, because when I get out of school and get married, I will have to support my wife and children, if any, and if I spend all my money, my wife and children, if any, will starve. Teachers should also teach them about airplanes, engines and trucks.

I don't care what kinds of clothes teachers wear, but I do think they should wear something. Teachers should keep up with the styles and they should change off and not wear the same old thing every day. They should wear clothes that look right on them. Everybody is different.

I like to see women teachers wear sports skirts and blouses or sweaters and sports shoes. Their clothes should be gay but not flashy. A teacher shouldn't come to school with herself all full of perfume. She should put on just enough to give her a nice little

smell. She should not be too fancy but she should wear a little jewels like a pin or ear rings. Her hair should be combed the latest style and should be neat and never messy. Her hats should be the latest style too. Her stockings should be light color. She should not wear too much make up but a little face powder and other things to take off the plainness.

A man teacher should look neat. His suit should be pressed, his shoes clean and bright, his hair combed and his face clean looking. His clothes should not have wrinkles. When the men sit down, they all get wrinkles and of course they cannot help that. But they should have nice pressed pleats. Men should change off too and should not wear the same old thing every day. It is all right for a man to wear a V-neck sweater if he wants to. Sometimes, for a change, he can wear a coat that is a different color from his pants. That makes a nice difference. His pants should not be too long. He should not smoke and get a bad breath. Children do not like that.

Some teachers are queer.

SOURCES AND RESOURCES

Principal sources are school children and adults in the community where the children live.

Two Guides Useful in Folklore Collecting and Archiving are:

Sean O Suilleabhain, Handbook of Irish Folklore (first published in 1942 in Dublin and reprinted, by Folklore Associates, Hatboro, Penn., 1963 and again o.p.)

Kenneth S. Goldstein, A Guide for Field Workers in Folklore (Hatboro, Penn., 1964).

Other guides and handbooks to be added.

Sources of Local and Area Lore are:

1. National, regional and state folklore journals:

   Journal of American Folklore (1888)
   Western Folklore (1947)
   Southern Folklore Quarterly (1937)
   Midwest Folklore (1951)
   New York Folklore Quarterly (1945)
   Kentucky Folklore Record (1955)
   Keystone Folklore Quarterly, Pennsylvania (1956)
   North Carolina Folklore (1954)
   Northeast Folklore (1958)
   Publications of the Texas Folklore Society (1911)
   West Virginia Folklore (1958)
   Tennessee Folklore Society Bulletin (1935)

2. Magazine and roto-gravure sections of local newspapers.

3. Publications of state and county historical societies.

4. Museums of state and county historical societies. Folk museums endowed or sponsored by state, local or private funds. Examples: The Farmer's Museum (Cooperstown, New York); Stuhr Museum (Grand Island, Nebraska); The Landis Valley Farm Museum (Lancaster, Pennsylvania). (The number of community museums is increasing rapidly in recent years.)

Classroom teachers and children working together can seek out sources of information in local people, places, publications, old letters, family records and personal memoirs and journals and can organize and develop classroom or school archives for their own use and of permanent value. For example, here is a compiled list of people, places, records and events (for Lancaster County Pennsylvania):

Events:

Landis Valley Farm Museum, Lancaster (Holds annual "Craft Days").
Pennsylvania Dutch Days, Hershey (Annual event).
Kutztown Pennsylvania Dutch Festival, Kutztown (Berks Co.).

Places:

Ephrata Cloisters, Ephrata.
"Rock Ford," Home of Brig. Gen. Edward Hand, Geo. Washington's personal physician, Lancaster.
"Wheatland," Home of President James Buchanan, Lancaster.
Unspoiled architecture of early Lancaster: East Orange Street between Lime and Plum streets.
Robert Fulton House, Quarryville.

People:

Mrs. Ruth Althouse, Lancaster (on staff at Landis Valley where she demonstrates crafts of cooking and baking in early American style).
* Dr. Caleb Bucher, 602 N. Plum Street, Lancaster (tales of early Lancaster).
Mr. William Bucher, R.D. 2, Quarryville (tales of early Lancast Co.).
Mrs. Janet Eshelman, 2013 Marietta Ave., Rohrerstown (demonstrates spinning and other early skills at Landis Valley).
* Mr. Robert Hostetter, 109 E. Charlotte Street, Millsville (expert in caligraphy and metal work; knows about early blacksmithing, and can smith himself).
* Mr. Henry Kauffman, 1704 Millersville Pike, Lancaster (guns and pewter).
* Dr. Charles Spotts, Smoketown (knowledgeable about local history, architecture, and customs).

Records:

Lancaster Historical Society (Archives and Realia).
Mennonite Archives, c/o Ira D. Landis, Lincoln Highway East.

* On faculty of Millersville State College, Millersville, Pennsylvania

5. College and university professors of folklore and their students can be sources of information about reliable folklore publications--general and regional--especially books for children.

Books for Children:

In children's literature the label "folklore" is being applied to publications of various kinds and qualities; some is folklore; some, no kin to folklore; while some might be called first or second cousin once or twice removed. Folksiness has become a popular fad. There is so much magic money in the label that publishers and writers from ignorance or indifference often apply the term with fabulous disregard for fact.

Scholars have no difficulty distinguishing between scientific research and study on the one hand and the pretentious and false on the other. But parents, teachers and librarians in search of books for children and about children often mistake the spurious for the real. Those adults have to determine, beside the matter of reliable scholarship in folklore, problems of literary value and suitability of subject matter, format and illustrations for children of various levels of growth and development. They need criteria by which they can judge the validity of material labeled "folklore"; and the scholars can give them that help.

In America, books of folklore for children and books of childhood customs and traditions representing original research, scholarly study and authentic interpretation are the exception rather than the rule.

Many children's books labelled "folklore" belong (if they belong at all) on library fiction shelves along with Hans Christian Andersen; and should be judged as literary art. However, reviewers of children's books for many venerable and respected periodicals--among these, The Horn Book, New York Times, Saturday Review and Elementary English--often make no distinction between fact and fiction in reviewing books labelled "folklore." They write as if that magic label grants Holy Dispensation and forgiveness for seven cardinal literary sins of omission and commission.

No prescriptive list of children's books can aid teachers in choosing between folklore and "fakelore" (a term coined by Professor Richard Dorson, President of the American Folklore Society). Wise teachers can and will learn to judge for themselves. There is no other way because the presses are rolling off greater and greater quantities of gold-plated "fakelore." Unfortunately, academicians, to date, have sat in their mirrorless towers--most of them--indifferent

to what's happening in the children's literary market place. The few who condescend to take notice seem concerned with "denigration" of what they presume to be their own discipline. Their occasional cries of anguish sound like "Down with children."

A few prescribed signs and signals may help teachers to begin to examine books. Teachers do well to steer clear of "Treasuries" of folklore--the various anthologies so dear to the hearts of American publishers and writers "bit by the Big Bug" and out to make a fast buck. The "Treasuries" range all the way from state treasuries, national treasuries, treasuries of the Western World to world wide treasuries. The validity of the material in these antholgies varies. The contents may be: 1) material collected (with permission or pirated) from scholarly sources; 2) material collected (presumably) from oral sources; 3) retellings of popularized printed retellings of other book tellers who somewhere in the process of transmission may or may not have had some contact with tradition-carriers.

What the Treasuries offer as documentation of sources is too often vague, misleading, careless or downright dishonest. What the "collectors," "editors," or authors do to change the material is seldom made clear. They may say "adapted," "revised," "modified," "condensed," "expanded," "translated and modernized," "derived from" or "retold." Seldom do they explain how they have "adapted" or "revised."

This vague terminology is not to be trusted. The perceptive reader asks: "What does this word mean here?" and then searches for the answer.

Some so-called folklore books for children have been "adapted" to fit pedegogical grade-vocabulary lists. Some adapters are dedicated to the cult of sweetness and light for children and to Victorian mores of elegance. Whatever the motivation of the adapters, too many times folklore has been emasculated by trite, colorless language of outmoded pedantry.

A teacher can wisely examine any "treasure of folklore" with these questions always in mind: What is the purpose of this book (the author's and the publisher's)? To what audience is it addressed and what assumptions about that audience do the author and publisher imply? Tales of the Western World: Folk Tales of the Americas (collected by Ruth Elgin Suddeth and Constance Gay Morenus. Austin: The Steck Company, 1953) extends geographically from "Tales from the Andes and the Pampas" to "Igloo Stories" with a mid-section called

"Island Hopping." Authors Suddeth and Morenus stated that they "expanded," "modified," "condensed," "originals" and in several cases "translated and adapted" from source material in French and Spanish. A footnote on the beginning page of each story listed the immediate source of the story. From the footnotes the reader can determine what the authors meant by "original." All were printed sources. The source of one story, "Off Nag's Head," was a play (fiction). Their other stories were based on printed versions of other tale tellers of varying reliability.

What was the purpose of this anthology of gargantuan geographic proportions? To promote the Monroe Doctrine? The authors said in their introduction, "We are all members of one large family of the West." The people of the Western Hemisphere may be some kind of family. It sounds like a cozy idea until the reader looks for the antecedent of the pronoun "We," becomes aware of the omnipotent "are" and searches in vain for reliable documentation of purported fact.

A book of misinformation about family members can hardly promote stronger family ties. Authors and publishers who, to sell a book, exploit folklore materials for propagandistic or seemingly patriotic purposes can be mischief makers promoting bad will among men. To extend this discussion of the purpose of this book to a logical conclusion, it should be added that the Monroe Doctrine, since the Bay of Pigs, looks like the little pigs' house of straw--not brick; and the lesson for the intelligent reader to learn from this book is: a patriotic lie may not be as expedient as it momentarily seems.

In the name of accuracy and honesty, customs, songs and stories belonging to real people--the product of folk imagination, kept alive by the community--should be labelled and presented as such in print. Literary compositions--the inventions and property of an individual author, regardless of the source of their ideas--should be labelled as such. When a writer retells a "folk" story, he lifts the story from its context or place in the total life pattern of the people who own it and transplants it to a never-never-land of his own devising. Even with the most careful author this is true to a degree. A writer whose integrity is based on copyright legality rather than upon scholarly discipline, professional ethics or morality finds folklore for children a lucrative field because folklore is public domain and children are defenseless against exploitation.

Publishers and writers sometimes excuse themselves for excluding accurate and thorough documentation in folklore books by saying "teachers and children do not want 'dry facts'." Adults by their own dullness and condescending sentimentatizing do not need to dehydrate facts, which, stated simply, children could leave or take and

find exciting. Most teachers know (and the book publishers should know) that children are as avidly hungry for facts as are the scholars and they pursue adults to exhaustion for them.

Children want fancy, to be sure, the fancy of folk imagination as well as the fancy of individual artists. They need to know whose fancy they are reading and hearing. Teachers in examining folklore books for and about children can well ask these questions:

1. Is the book thoroughly and accurately documented? That is, does the editor, collector, compiler, author or selector state specific sourses for specific items.

2. Who and what are the sources? Are they the folk who own the literature? Are they anthropologists, sociologists, folklore scholars or are they irresponsible popularizers? Who was the collector and what was his method of collecting?

3. If the author has "retold" material, does he explain his method of retelling? If he states that he has "adapted," does he make clear by what criteria and for what literary or educational purpose he has adapted?

4. What is the background of the author? Does he know the people whose stories he has rewritten? Has he lived among them or spent some time among them or has he made a quick, tourist foraging trip in order to write a book in a hurry?

5. What kind of language does the author use to tell his stories? Does he throw in a few "by cracky's" "Critters" and "varmints" regardless of region, in order to give the story a folksy flavor? Has he censored the language to fit the canons of outmoded pedants? Or does he show a thorough knowledge of regional speech and ways?

6. What seems to be the prevailing purpose of the publication? Is the book propaganda for some cause or idea? To what audience of buyers is it directed and how is it directed? What does the publisher's jacket blurb say and what does it mean?

7. Is the book fiction or folklore?

The signs and signals described above can help the teacher find her way about in the children's book market; and in finding her way,

she will discover additional signs and signals.

Books for the Teacher's Bookshelf (selected annotated list):

in process of compilation